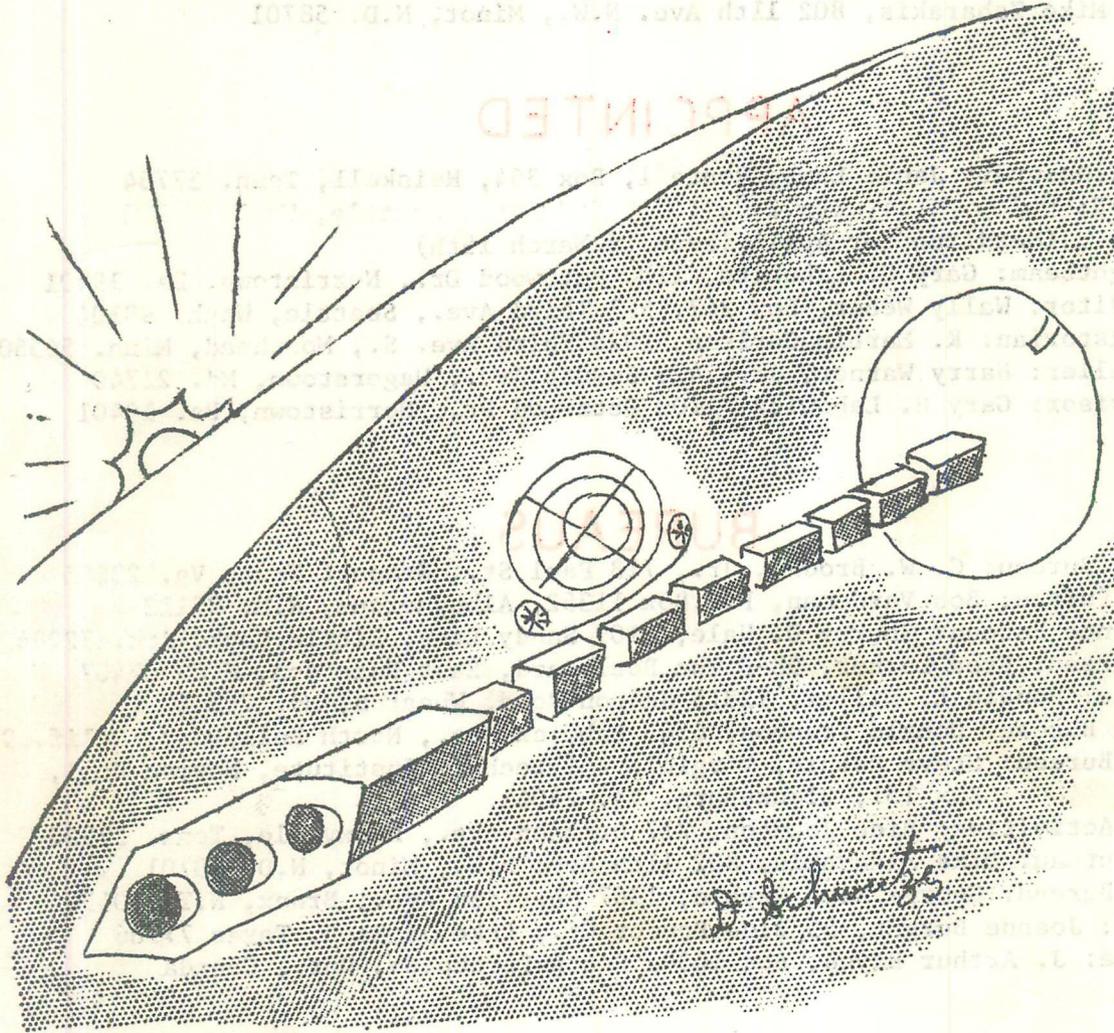


# TIGHT BEAM



N.F.F.F. FEB. 1969

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S E C R E T A R Y

Editorial Board of the National History Education  
and is published monthly by the National History Education  
Board, 1201 L Street, N.W., Washington, D.C. 20004.  
Letters should be sent to the Editor, National History Education  
Board, 1201 L Street, N.W., Washington, D.C. 20004.  
Manuscripts, reviews, and other material submitted for publication should  
be accompanied by a stamped, return-addressed envelope. This is for  
recovery, 1201 L Street, N.W., Room 54, D. Schmitt.

Tightbeam is the letter column of the National Fantasy Fan Federation and is published monthly by Gary H. Labowitz, 1100 Betzwood Drive, Norristown, Pa. 19401. All letters should be marked for Tightbeam. Artwork, reviews, and other material submitted for publication should be accompanied by a stamped, return-addressed envelope. This is the February, 1969 issue, number 54. Cover by D. Schweitzer.

Linda Eyster

Apt. 103, 4921 Forbes Ave., Pittsburgh,  
Pa. 15213

Wouldn't it make a hell of a lot of sense for the N3F to just publish one zine, once a month, if not more frequently? Each zine could contain a small letter col, news, club activities, and so on. The postage would be less, the production costs would probably be less (since one person would do the printing, and use less ink; and a cover and bacover could be used for both), and the club publications might begin to take on some meaning instead of being useless, outdated rumblings from what appears to be a disintegrating organization.

I'm still not sure of how the mechanisms of the club work. People have been talking about having a dues raise ever since I came into the club (about a year ago) and probably before that. Why don't we just raise the dues? Nobody is going to object to an extra 50¢ or even a dollar. For Pete's Sake, raise the dues, already!

I make a motion, the dues should be raised to \$2.50 a year!

Can I do that? How do things get voted on and passed? Let's have a vote and get it done! And why don't we combine TNFF and TB? I make a motion..... Let's stop talking about it in letter columns that are seen two months later. Let's do something.

[[I agree with you on the dues raise, as the postage costs go up so does the major cost of the club. But who wants to raise "taxes?" On the combination of the zines a little has been said but the dangers of having one person in charge are holding us back. First, tradition of a separate letter zine go way back. Second, if one publisher fails, the other might not. This betters our chance of getting at least one zine. Even with the best of intentions (take me for example) it is sometimes impossible to get the zine out on time. I've made it two issues in a row now and it looks like this one will go out early, but that says nothing of the future. On making motions: that's as good a way as any but the normal channel is to write one or more of the Directorate and ask them to discuss it. If any of them feel your proposal to be a good idea (or just to let it be voted on regardless of what they think) he will introduce it for voting. Current by-laws require votes in by two weeks. And that settles it. Yes, let's do something. We do, slowly, as befits a Congressional system. gh]]

Jerry Lapidus

54 Clearview Dr., Pittsford, N.Y. 14534

[[Jerry sends info on copyright procedure. Send to Copyright Office, Register of Copyrights, Library of Congress, Washington, D.C. 20540 and ask for forms BB (for contributions to periodicals) and form B (for periodicals) and follow the directions. You publish your zine with notice of copyright on it and in a "reasonable" period thereafter send the required number of copies (2?) and \$6.00 to get them registered. Thanks, Jerry. gh]]

Calvert: I wouldn't mind seeing bureaus charging members dues, as long as these are kept separate from regular N3F dues. N'APA, while not a bureau as such, is nearly one and charges its own separate dues, due to the nature of the

organization. A regular across the board dues raise would not only facilitate a monthly TNFF (and perhaps TB), but might even inspire the almost mythological N3F genzine.

While I basically agree with your Heinlein Clarke point (easier identification with characters, settings) but might offer another possibility. Heinlein's major work has been in the field of full-length novels, whereas Clarke has done much of his better things in shorter works. His Hugo-winning "The Star" is a perfect example of this, and even Childhood's End was originally a shorter work. Readers seem to have a tendency to remember writers of novels --- many novels --- much better than those who've done more with shorter fiction. Witness the relative obscurity of Lafferty, for example, who's been writing good short fiction for quite a while, but has come into discussion only recently with the publication of three novels. Witness Henry Kuttner, who is relatively unknown among younger fen, but who wrote many excellent shorter pieces. Perhaps here is one of the major keys to Heinlein's popularity --- many works of long fiction.

I too like Swann considerably, but would not vote for Wiriwoods. In the first place, it was NOT as good as Light or TEI, both of which I consider outstanding in the field. Second, I would RATHER not see the Hugo go to an out and out fantasy, although this is legal according to the Hugo rules. Unless the work is particularly outstanding (if LotR might be considered, has it been written during the period of Hugos), I would rather see at least the novel award be mainly reserved for sf or at best borderline material --- like much New Wave work. Last year, tho, I believe I voted Swann first, above Keyes and Delany and far above Heinlein's third worst novel (other two being Farnam's Freehold and The Unpleasant Profession of Johnathan Hoag ((but I guess that's really a novellette and doesn't count))). Incidentally, the WSFA Journal has had several very interesting Swann articles recently. Write to editor Don Miller for info.

Pierce: Nothing against you personally, John, but I think letters like this are one reason why people like Ted White (as Gary has just suggested contribute to TNFF) don't bother with N3F things. Your letters here show one point of view only --- on that implies a fanaticism on your part. Your parallels are interesting, but the analysis ("cultural dictators and intellectual fascists") is only emotional. There IS room in sf for all forms of writing, as Ellison and Spinrad have said again and again. Sure, some of the things in New Worlds are more experiment than literature -- but you don't get anywhere if you don't experiment, and that's why Moorecock is financing the mag out of his own pocket. No one's out to destroy science fiction, and "they" (who the hell is this mysterious they, anyhow) don't want power. All they do want is to be recognized when something good, like most of Delany, or Zelazny, or "Riders of the Purple Wage," or even Bug Jack Baron as being anti-science fiction. About your second letter, now, it's almost impossible to discuss rationally with you, because you merely insist something is awful without telling anybody WHY you think so. Your attitude toward Zelazny is very interesting "if it's good, it's not really New Wave" and, you must realize, exactly what the public (especially reviewers) have been saying about science fiction -- if it's good (like Canticle for Leibowitz) it can't be that science fiction trash! You attack Harlan as using "old ideas;" O.K., John -- show me new ideas. Very little in any literature is really NEW; much of the better work is merely a re-evaluation of ago-old ideas about

man and the universe. Try, John, to be a little more rational. We then might be able to discuss the problem.

Tackett: I fear you are too harsh on the sf bookclub, Roy. Granted many selections are poor, you still must admit many are excellent. Last year, they came out with Lord of Light and Dangerous Visions, among other things, and this year (academic year) have Delany's Nova (and ghod knows what else). In the past, I've gotten things like Asimov's Foundations in hardcover, I, Robot, and Rest of the Robots (two robotic novels plus short stories), Heinlein's Past Through Tomorrow, Simak's Way Station, and other good things. If you pick your selections judiciously, you can get some real goodies.

Reed: Agree all the way; I may even nominate F&SF for the Hugo this year.

In regard to format of the magazine: What I'd like to see is a BIG monthly magazine but since this doesn't seem economically feasible, I suppose a large (really large, not ten or twelve pages) bimonthly thing with all necessary letters; and it should come out ON TIME! This monthly thing, if you have to stick to the minute size we've got this time, it's almost entirely worthless. And I was so sure that the cover was a Delap cover -- I never knew Labonte was an artist. Teach you to trust a fan, huh?

[[Gasp! The cover on #53 was a Delap, through some mental block of mine I credited the wrong fan. Labonte wrote to ask how come I was thinking of him, but I think of all you guys; when I address the zines I think of you each once and whenever I see your letters in other zines I think "why don't they write to TB too?" And Delap and Labonte had sequential letters in Granfalloon #5. Such is the way the mind works. Also, last issue saw a drastic cut in the letters and my comments due to running out of paper. I was right to send it out. It's been two weeks now and the paper ordered hasn't come yet so I'm glad I mailed on time rather than gamble on the Gestetner shipping department. gh]]

Pippin: It's very interesting that Ed should damn 2001 and praise Analog in the same brief letter. Sad as it seems, this seems to be the overall attitude. If you're the type that goes ga-ga over virtually anything Analog does you probably won't like 2001. Now I do buy and read Analog, along with F&SF, Galaxy, If, and occasionally amazing/fantastic, and would get New Worlds if I could find it or afford a sub. I enjoy different aspects of these magazines, and like at least some of the fiction each publishes. Those who object to Analog object because JWC publishes ONLY one style of sf, whereas the other mags generally provide a wider diversion of material. But the classic Analog problem story, while interesting, has become a classic simply because it makes up nearly 90% of the magazine. Some of these are very good, some quite inferior; but Analog publishes this type of hard science almost to the complete exclusion of anything else, while other magazines are more willing to experiment with different forms. Niven's future series, for example, was published by Fred Pohl. And if you're going to attack 2001, say something specific so we have a point of reference.

Schweitzer: I might mention that the Zelazny work will be published complete in the upcoming volume Creatures of Light and Darkness, so whatever happens in the magazine won't completely destroy the story. "I have looked into this 'New Wave' and have found that it is not new at all and some of it is sim-

ply old stuff redone poorly." It's statements like this which drive fans away from N3F. Of course nothing in literature is going to be completely original, especially considering overall theme. But, like I said in my letter it's the method of presentation that makes the difference. You won't find Lord of Light, TEI, or "I Have No Mouth and I Must Scream" in 1930 Marvel Tales! And statements like "pornography for perverted people" -- oh, my back; my back! This is painful, to say the least. THIS is why people like Harlan talk about barriers! And before this gets painful, let me suggest that just perhaps Fred Pohl is not the great reference for New Wave stf. Goldstein, in the letter following mine here, says the same thing.

Pierce: The poor shows on ST this year are really not due to Roddenberry. According to a number of people I talked to at Baycon, Roddenberry has lost almost complete control of the show. All the top writers were either fired or disregarded, and most of the scripts are being written by western writers. NBC is trying to kill the show; thus the juvenile plots and lousy time slot.

Joanne Burger

55 Blue Bonnet Ct., Lake Jackson, Texas  
77566

It seems that I am now the head of the Tape Bureau. I am going to do my best to make the Tape Bureau an interesting and active part of N3F, and I am taking this opportunity to give Neffers an idea of what the Tape Bureau will probably turn out to be.

The Tape Bureau would be a good central place to have a copy of all the talks, panels, interviews, programs, etc., that have been tape recorded at the cons that keep happening. It would be a shame to have an interesting talk lost to posterity just because no one tape recorded it, or because the one copy of the tape got lost or erased. Considering the number of people who have tape recorders I think that every talk, etc., at the more recent cons would have been recorded. I would like to get a copy, for the Bureau, of any tape that any of you may have that would be of fannish interest. If you cannot make a copy of your tape, I would like to borrow the tape to copy it myself.

Tape recorded Round Robins, and Tape correspondence could also be co-ordinated by the Tape Bureau.

The working details on how the Tape Bureau works will come through experience, I am sure. Right now, I don't know what Neffers want the Tape Bureau to do, and I don't know how much work it will turn out to be. But I am sure that you all will let me know on both points.

I will put out on issue of Replay (the Bureau zine) and send it to everyone who has expressed an interest. However, if you do not get a copy of Reply by the time the next Tape Bureau report comes out in TNEF, you should drop me a card. I would also like to get people to tape record talks, etc. for the Bureau. If you would be willing to do this, please let me know.

Well, I am going to do my best to make the Tape Bureau a worthwhile part of N3F, and I am looking forward to hearing from people who share this interest.

[[Bravo! This is precisely the kind of thing N3F can do for general fandom. I believe availability of these tapes should be an incentive for tape fans to join or for non-members to pay for. The proposed issue of Replay has already come out and lists some real goodies that are available. If you didn't get it, write Joanne and be sure to send a dime for postage. Joanne didn't say this, but it seems like common sense to me. gh1]]

Darrell Schweitzer

113 Deepdale Rd., Strafford, Pa.  
19087

Atkinson & Raki: how can you say such things? The old zines never could repro well. I've seen some (Super Science was a great offender) that smeared illos by such distinctive artists as Paul, Bok, and Finley until they are almost unidentifiable. I know Startling illos were spectacular, but look at Galaxy from the 50's and compare. Present day artists can do a good job when they want to. I have never seen bad repro in present day zines. Bad illos yes. Bad repro no. For good fancy line work, see the Gaughan illos in the December Galaxy or the Finley work in the December If. By the way, the Dec. If is worth buying just for the cover. It has an absolutely beautiful painting by Hannes Bok. It's the finest cover to appear anywhere in a long time.

Ed Reed: the thing about most New Wave stories is they have NO PLOTS. When they do, they are trite beyond belief. Most are not even stories. For example, there is that Farmer atrocity which took a Hugo at the Baycon. I question its eligibility on the grounds that it's not science fiction and is not a story.

Jerry Lapidus: I hope you're right about Harrison being Tanner. Amazing has been playing musical editors again and this time Robert Silverberg came out on top. How long will he last? One issue? Maybe two? Harrison is gone for good, ergo so has Tanner.

GHL: What's so great about Crossen? I read one of his stories once and was bored half to death. Writers like that we don't need.

Pierce: If Star Trek pursues its present course it will not survive. I've heard that its ratings are a bit shaky and might just need another 100,000 letters to keep it going. If the very vocal fen don't like the show, they won't start the letter campaign and ST goes off.

I think the best way to get good plots for ST would be to adapt old magazine stories into scripts. See an article called "Adaptions, adaptations" in a forthcoming ish of D. E. Dabbs' zine Triskelion for further details.

I don't mind a small dues raise if it is necessary. I would like to see an N3F genzine. If it is good enough we just might make some profit.

[[First, in defense of Crossen: he was fun. As for making money on a genzine: fanzines, to my knowledge, never make a profit. With the costs of putting them out, counting in the time of the people involved they would have to be very high-priced to break even. If any eds out there know of a zine that made (makes?) a profit I'd be very interested to know the particulars. However, perhaps the N3F genzine will materialize someday. But, yes, a dues raise is almost a necessity. Last year we had a lot of "angels" footing the bill. I doubt if that will keep up. gh1]]



Ed Bryant

300 Park Ave., Wheatland, Wyo. 82201

Good golly, Sgt. Saturn! Has a marvelously abrasive new gadfly arisen from the midst of the N3F? Or is it just Ted White sneaking into our organization under the pseudonym of John Jeremy Pierce? Mr. Pierce (TB Sept. Nov.) strikes me as probably a very intelligent individual who has compromised his intellect with a rigid adherence to personal dogmas which severely limit the range of his critical faculties. Which is a long and stuffy way of accusing him of tunnel-vision.

It's been years now since I last wrote to "Tightbeam." That last issue not only stirred me to write again, but also reminded me of the feral joy one can get from participating in the savage arena of mail-order debates. Well, for the time being I'm ignoring the temptation to jump fully into the current fracas about the merits or demerits of the so-called "new thing." Almost. I want to list two points about some of the things Mr. Pierce wrote:

1. The drubbing Mr. Pierce leveled on Harlan Ellison was ludicrous. Sure, Harlan has his faults as a writer. But writing about stale, worn-out themes isn't one of them. It is quite true that "Raingod"'s theme can be traced back to Schopenhauer and "Repent, Harlequin" is unabashedly based on Thoreau. The themes involved can be traced much, much further back in literary history. But I would assert that Harlan's (or any other writer's) utilizing these themes is inevitable. The simple fact is that there are no absolutely new, fresh themes; only permutations and variations of old ones. I personally like Harlan's stories because they take "retreads of 'mainstream' themes that are as old as the hills," themes that literature has dealt with throughout history and will continue to deal with, and present them in ways that are interesting and relevant to me, the twentieth-century reader. End of sermon.

2. Mr. Pierce calls sf "the highest form of art." I feel I need make no explicit comment other than to softly mouth the word "megalomania."

To any of the Tightbeam readers who have been patiently (ha! I'll bet you all forgot) awaiting the ninth issue of "Ad Astra," be patient still. There will probably be a new issue out within the decade.

[[Well, why wait so long? When Ring Around the Sun first came out there was talk about how Simak had discovered a "new" theme. Or idea. Same thing when the reverse-time world appeared (was it by Boucher? I forget). Still, the ideas were there all along. You can probably find most theories (basic ones, not related to technology) in some Greek text; they used to sit and muse, you know. gh]]

Steven Goldstein

12058 Milton St., Wheaton, Md. 20902

Gary: why don't you say that you don't make any corrections in what you receive? Either I made some bad spelling errors, I typed wrong, or you can't read. I said that Ellison has made some pretty bad stories, not mad stories,

and that I'm afraid I can't agree with John Pierce. By the way, what happened to the "Critical I?"

I must disagree with Pierce once more. I feel that Star Trek has been doing a great job this season. There was one show, I forget the name of it, where Kirk was trapped in another dimension and the Enterprise was being surrounded in an energy web and had to go into hyper-space to get out. That show used some great stf ideas that hasn't really been used effectively on television to any degree. True, Roddenberry does overdo the moralizing, but I think what he is trying to do is show the world that stf does not have to be about alien monsters but can deal with controversial subjects. As far as acting goes, I think that the actors are good. I cannot find anything wrong with them. Oh, I made a mistake. Pierce didn't cut down ST, Vardeman did. On second look, both Pierce and Vardeman cut down ST. I can't see straight tonight.

[[Precisely what happens here sometimes. Just for fun ('cause I couldn't care less) I checked your letter. "I'm afraid I can agree with John Pierce." and later "Harlan Ellison has made some pretty mad stories,..." I try to be careful but do slip occassionally. ghl]]

Mr. Doroschenko: First of all, Heinlein has not gone stale, although I must admit I didn't care for his last novel. His Farnham's Freehold is one of my favorites, although most other fans don't seem to agree. I find that the If-Galaxy group is the best there is in the science fiction field. That's why they win Hugos. Look at its competition: Amazing and Fantastic (sorry Bill Marsh) just aren't Hugo material; F&SF for some reason is having distribution troubles in the East and isn't getting to enough people who might vote for it; Analog is just too stuffy, Galaxy and If are the only ones left that fill the prime directive of science fiction, namely to entertain. (By the way, Lin Carter is no longer in If.)

After looking at your list of authors you hate, I wonder if there's anyone left you like. E.E.Smith was a master in his day, and Vogt with his Silkie stories still is. Niven is one of the best new comers (I'll be surprised if Slowboat Cargo doesn't run up some Hugo votes).

One last thing, if you were so wild about the final episode of the Prisoner would you mind explaining it to the rest of us? I'm still kind of vague as to what it was all about.

George Fergus

3341 W. Cullom Ave., Chicago, Ill.  
60618

One of the worst things about the New Thing controversy is that apparently there is no general agreement on the meaning of the term. At one extreme are the people that think only NT SF can be really good, so they apply the label to anything they've liked (Sturgeon and Heinlein, blithely asserts Jerry Kaufman, have always written NT stories). On the other end are the fans who see the principle characteristic of the NT as nothing but the ever-more-elaborate evocation of pointlessness ("Delany and Zelazny can't be New Wave," they insist. "They're good!")

I must object most strongly to the idea that the current NT turmoil is simply a matter of science fiction versus science fiction. Jerry Kaufman appears to be under the mistaken impression that the epitome of traditional SF writing is Hugo Gernsback. Where does SF manage to pick up these nuts? I couldn't care less how much Mr. Kaufman hates machines, but when he proclaims that science is no longer a fit subject for fiction I become a trifle annoyed. If he can still say that after reading Niven's "Becalmed in Hell" or Asimov's "The Billiard Ball," then I fail to see how he ever got started reading SF. (And I wish that he would quit maligning George O. Smith. The Fourth R was a damned good story, with more impact and solidity and people and experiment than a month of Ballard novels.)



Neither do I feel that Jerry Lapidus is right in characterizing the New Thing by its use of new styles of writing. Mike Moorcock says (in his column in Speculation-19) that the NT "is not so much to do with stylistic experiment but with an interest in new kinds of subject matter." If the NT is merely a continuation of the literary evolution of SF that started with the "Don A. Stuart" stories, then why is it bitterly opposed by so many people?

The New Thing is as much a revolution in SF as Schoenberg's 12-tone method was in music. Sometimes I can't help but feel that its principle characteristic is self-indulgence (or, as it is now known, "doing your own thing"), which results in stories that are emotionally involving only to those readers with the same hangups as the author. They've abandoned all those outdated pulp values like trying to interest, involve, and entertain one's audience.

I can't decide whether or not you (Gary) were being sarcastic when you mentioned Kendall Foster Crossen last issue. I must admit to a great fondness for his "Manning Draco" series. (Remember the planet where some offworld female tourists were arrested for wearing open-toed sandals because, to the natives, feet were secondary sexual characteristics?)

[[I was not being sarcastic about Crossen, I liked him. And as for "doing your own thing" have you seen the "artists" and "musicians" that do their stuff and to hell with the audience: "If you don't dig it man, tough!" If you want to do it, do so in private. If you want recognition and egoboo, you better reach your audience. These cry babies that can't understand why the public says they are no good after making no attempt to "perform" give me a pain. I've seen some "Rock" groups that were not only ugly (relative, I know, but way off the norm) but turned their backs on the audience while "singing" so that you couldn't even hear them, except for the cacophany, that think they are really something because some agent told them so. They're not. A real artist does something he can live with that can also be appreciated by others. gh]]

John J. Pierce

275 McMane Ave., Berkeley Heights, N.J.  
07922

To Darrell Schweitzer: Touche on the New Wave-Thing plagiarisms of Old Wave stories. Also I'm glad to see someone agrees with me that Harlan must go -- though I must point out that his "pornography" is more anti-pornography; there's more honest sex even in Ted White's stuff! Also Ballard imitates too -- "The

Crystal World" has elements of John Taine's "The Crystal Horde." And I must stress again that....

(To Jerry Lapidus) The New Wave-Thing has NOTHING WHATEVER to do with style. Its basis is mostly the anti-humanistic philosophy of the "mainstream," the idea of insignificance and futility. Style is ONLY A MEANS TO AN END. The question remains then, what is the end towards which a particular style is directed? When you read a New Wave-Thing story, always ask yourself, "What is the hidden premise behind this work?" If you look carefully, you'll find that, for the most part the works of Ellison, Disch, Spinrad, Ballard, etc., have the identical underlying philosophy. Arguments about "style" merely confuse the issue.

To Ed Pippin: Yes, 2001 was just awful wasn't it? Lester del Rey's review for Galaxy (July, 1968) gave the best possible summary of why. It was an anti-science fiction movie, really, and the New Wavicles are predictably supporting it. It's really a shame that this is all we are offered as a "serious" alternative to S.F. Movies like "Sex Kittens of Venus" or "The Incredible Giant Axolotl." Let us hope the venerable Arthur C. Clarke never lets himself get bamboozled into something like this again!

On prozines: I see Analog's paid circulation has increased from 90,000 to 100,000. Meanwhile, the circulation of F&SF has decreased from 60,000 to 50,000. Question: Which magazine is boring the most readers? Or do Messrs. Lapidus and Kaufman think circulations rise with boredom and drop with interest? I wish these two would get their facts straight; apparently they just can't believe that many readers' tastes actually differ from their own.

How about Jeff Jones for the art Hugo? He's been doing good work on paperback covers (especially Fritz Leiber's latest Fafhrd-Grey Mouser books), as well as for a hardcover edition of Robert Howard's Solomon Kane stories.

How about James Schmitz' "The Demon Breed" (alias "The Tuvela") for a Hugo? It's well up there with "The Witches of Karres," and it's high time Schmitz got some recognition.

[[Don't call me Mr. Labowitz: I'm just Gary. Also, the networks are always getting letters of the "how can you cancel my favorite show" type; even the worst TV show will have several million viewers. It's just that the others have many millions more. On a small scale I suppose a difference of 2 to 1 is a definite vote of confidence for JWC. ghll]

Jay Kinney

606 Wellner Rd., Naperville, Ill. 60540

Well, the fateful day has come when I have decided not to renew my membership in N3F. I thought that I might as well let everyone else in on my reasoning. N3F has a number of helpful functions for the new SF fan. It makes him feel a part of a large group. Thus security. It can help initiate correspondence. Thus a broadening of contacts. It can provide plenty of opportunities for work. Thus a sense of purpose. And finally N3F can be a place to discuss and enjoy SF. Thus pleasure.

Which is all very well. But, I no longer need N3F for these things. In fact, I could say that I don't even need Fandom for these things, but I won't. Fandom as a whole has numerous things which can't be found too readily in the World in general. Conventions, Fanzines. And a fantastically high percentage of weirdos.

I originally planned on keeping my N3F membership going as I went to college, just so that I would be sure to stay in contact with Fandom. But now that I have been in college for some months I can see that I still get fanzines and still keep on corresponding in Fandom. So I don't need N3F for that.

To sum up, I'm planning in sticking around in fandom. It is a lot of laughs. I hope to make it to more conventions than ever. But N3F is a specialized sect within Fandom and I'd rather make it from now on on my own. It has been enjoyable. Seth, Stan, Elinor, and others were all great friends in the past. But the days when I was 16 and in high school and in need of what N3F had are past.

[[That you have just discovered that there are people outside of N3F is good, but doesn't puzzle me terribly. Clubs like N3F (and the old ISFCC) are formed for some reason; in our case it is precisely to bring people with some common interest together to engage in activities connected with that interest. It is meant to provide service connected with our hobby (I still contend it is just a hobby). Obviously, since the activities of the club are simply coordinated by the club the performance of those activities are by the individuals. So in the final analysis only individuals engage in the hobby, not the club. I've been harping on this theme before and intend to in the future too. N3F provides the opportunity for fanatic (we cover as many forms of it as possible at any given time) and hopefully sets a good example in the providing of opportunities. But those same opportunities exist for the individual in or out of the club. N3F also pools the resources of the members (mostly financial) to carry out projects which the individual otherwise couldn't and won't afford. Such as the publication of this zine among others. There may be lapses between significant achievements but I personally feel those events make the "steady-state" worthwhile. And the service of introducing new fans to the rest of fandom (i.e. the various aspects of fandom in general and the opportunity to participate) is a major interest of the club. I contend, therefore, that N3F is not merely an aid to the 16 year old high school student who is interested in stf but can provide services which otherwise wouldn't be available. Perhaps you could find a zine in fandom which attempts monthly publication with a circulation of 400 or so which is open to discussion on any topic for \$2.00 a year and which also provides the various activities associated with N3F, but I doubt it. Everyone in fandom will eventually specialize in some facet of the hobby, if active, and anyone who does can pursue that speciality outside of N3F. But there is no reason to feel disgusted and disdainful of N3F because you can now function outside the framework of the club that showed you how. ghl]]

## David Malone

Bacon Road, Roxbury, Conn. 06783

Darrell Schweitzer: You are judging the entire New Wave from a lousy Aldiss story in Amazing? If one reads Amazing you are going to find "old stuff redone poorly" whether it is New Wave or not. The same goes for If magazine, other than an occasional good piece they carry mostly trash and "old stuff redone poorly." I recently read a story by Delany and Ellison in Amazing that was perfectly wretched but I am not going to condemn either Delany or Ellison on the basis of it. Dangerous Visions was a weird and wonderful look at authors and stories that really enchanted me. Really you can't condemn sex just for being sex in a story any more than you can condemn spaceships. There is good sex and bad sex and when you say "ruined Sheckley's potentially brilliant yarn 'I See A Man Sitting'..." you are condemning it just for its presence. Of course sex won't make or break a story but properly used it can add as much as any other element in good SF. I am sure that Neanderthal men told stories about the grand rape next door [[cave?]] but this has little relevance to the fact that sex can be utilized as well as anything else. I am sure that Neanderthal men told stories about their hunts for wild animals too but are you going to condemn a hunt scene in a book?

Jerry Lapidus: The letter I wrote to Tightbeam was written when I was about two weeks into fandom and had little or no idea what was going on except that I wanted to jump in all at once. The letter must have been sitting around Gary's desk for nearly a year before he published it.

John Pierce: I am all with you in wanting to have fun with science fiction and I very much value my sense of wonder but I would like to think that the average SF fan can derive some of this pleasure by reading Ballard or Spinrad since there are a limited number of ways to describe how "alien flesh was disintegrated with a burning hiss as Flash pressed the button of the ray-gun." It is a rather horrible thought to think of fandom as a group of people trying to turn the clock backwards to the days when we didn't have to read literature when we pick up a good SF book.

[[What desk? I have a cardboard box. I checked the letter for the postmark date but couldn't read it through the fungi growing on the envelope. ghl]]

Leo Doroschenko

410 Springfield Ave., Newark, N.J.  
07103

By now, no doubt, firing has commenced for my stands on The Touch and If's lack of quality. A propos the former, I'd like to thank Frank Lunney for being kind enough to show me a review of the Keyes novel he has scheduled for his fanzine BAB #3. That critique is far more vicious (though equitable) and eloquent than I can ever be. So for that, see BAB.

As for If, as in a circle, the measurement can begin anywhere. So let me start with one primary reason of nausea, among many, that lovable ... -- now thankfully gone -- Lin Carter. [[Sorry to ellipsize, but I'm not that brave. ghl.]]

The definitive book on writing; The Elements of Style by Strunk and White hurls an especially sharp barb at Spontaneous Me (pgs. 59-60) -- "he obviously has nothing to say, he is showing off and directing the attention of the reader to himself..." In fanzines and informal letters this is okay; in journalism, an unpardonable sin.

Take a few examples. Start with February 1967, "The Fan Awards." Carter says that awards were given during the formative years of sf, but doesn't say who the winners were. However, he does tell us that he once gave awards. According to Carter's history of sf, "This (the International Fantasy Award) has been awarded only three or four times..." Then he lists the winners: City, Earth Abides, and LoTR. So we can assume any or all of the following: a) He never heard of More Than Human, Fancies and Goodnights, A Mirror for Observers, The Dragon In the Sea, Lord of the Flies, or Lands Beyond; b) He never read any of Sam's histories of the genre; c) He can't count.

Then, he cracks the big secret of who was Hugo Gernsback! I ask you, how many readers are there of sf who don't know that the Hugo was named after him, or about his founding the first sf magazine? Especially when you look at all the histories of sf, the introductions to anthologies, and even Life recognized his achievements. So throughout 4 1/2 pages, Lin Carter has said absolutely no thing.

Or, "The Hugo and the Nebula" (March, 1967), the Spontaneous Me rattles off the Hugo winners, whough not the stories, then re-affirms his faith in Motherhood, Equality, and Free Lunch for Orphans by rattling off the names of some authors and asking why the Hugo's passed them by? At first, this seems to be very valid, but looking closer, you find it akin to cotton candy. Look at the authors: L. Sprague de Camp? The bulk of his work during the '50's and '60's was historical novels. Ineligible. Tower of Zanid? Good, but hardly of Hugo stature. A. E. van Vogt? Well, he pretty well quit the field in 1950, after The Wizard of Linn, years before the Hugo's were started. A Hugo for his patchwork novels -- even if they were eligible? Mind Cage? Ghu help us. The Winged Men? HAH! His latest works? Are any of them equal to his first stories for aSF? Hardly. Keith Laumer (for Most Promising Author)? Even if you like him, which I don't, remember "Greylorn" appeared (I believe) in 1958, the year that marked the debuts of Daniel Keyes (despite The Touch, I still hold some of his works in high esteem), Pauline Ashwell, and Richard McKenna. Anyone of whom made a more impressive debut.

Continuing, Lin Carter promises to tell us who won the magazine Hugo for '65 (if we're good) and in Glory of Glories -- reveals the Nebula Winners! Isn't that nice of him? Especially when you consider that Merrill's anthology already said it, as did the SFWA anthology, as well as the blurbs on the winning books, not to mention a mundane publication, (Library Journal) in May, 1966. So what else is new?

Rather than dig out some more nuggets, let me mention his coverage of Nycon 3. This is chock full of such major developments as "George Scithers got up and proposed that Your Fan In Fandom be elected by unanimous acclaim to the honorary title of 'Royal Necromancer of Aquilonia.'" "By golly, if you don't remind me of a young Fletcher Pratt!", "With unusual presence of mind, I quipped, 'In more ways than one, George -- you've met my new collaborator, L. Sprague de Camp?',"

"Algis Budrys ... took the opportunity to say he had given a good review in his Galaxy column to King Kull..." I'm greatly surprised that he left out "... and they all did worship me..." But is there any coverage of all those dialogues he promised in April '67? Hell no. Just egoboo.

This, he doesn't do a minim of research for any of his egoboo's. April, 1968: "...came as their impression of Bradbury's 'Golden Apples of the Moon and Silver Apples of the Sun'." GAH! You need the I.Q. of an amoeba to know that those fruits ain't Bradbury's, but William Butler Yeat's ("Song of Wondering Aengus," 1899). Or what about the statement that Ballard was one of Science Fantasy's last great discoveries. Considering "Prima Belladonna" appeared in '56 and Science Fantasy turned to Impulse about ten years later, he might as well have said that "Walter M. Miller was one of aSF's last major finds."

I could continue, but you're probably as sick as I over the abuse Carter has hurled at the reader.

[[Yeep! This zine is hereby opened to reply by non-members when necessary. Someone please forward to Lin Carter, whose address I don't have, him being a famous pro and all that. gh!]]

Joseph Oliver

Box 1253, University of Richmond,  
Richmond, Va. 23173

Luis Vigil's letter in the December TNFF is interesting but, at the same time, somewhat disappointing. He is quite eloquent in his plea for someone to do something, but he doesn't give us any possible solutions to the problem.

With regard to his concern for the lack of non-English Hugo nominations and awards: obviously no foreign language 'zine or story will be or should be nominated until it is available to the majority of fen and in their native tongue, i.e. in the U.S. and in English. To my mind it is more absurd to attempt to judge a story or 'zine that one hasn't read than to vote upon SF that one has read. However, Senor Vigil's implication that non-English SF should be considered by all of fandom is correct and important to everyone.

One possible solution which might help both the breaking of the language barrier and the consolidation of national fandom is the further development of local cons and the institution of national SF awards. Ace, Ballantine, or even Doubleday might be more disposed to publish novels and collections of "Jules Verne Award" winners than "modern French SF."

Further, we Americans still need a good world SF 'zine that will publish something more than the five or ten page stories of International S.F. We also have the responsibility of supporting such a 'zine should it appear.

Another thought that deserves consideration is this" is European fandom truly concerned with decentralizing world cons and SF in general, or is it merely desirous of more world cons and recognition for Europe? Nowhere in his letter does Senor Vigil mention Japan, Australia, or South-Central America. Would European fandom support world cons in Tokyo, Sydney, Buenos Aires, or Mexico City?

Certainly non-English SF has something to offer us even if what we've seen so far hasn't shown it. But for Inter.S.F. and the Russian anthologies we do have the mainstream fantasies of Miguel Asturias and Jorge Luis Borges. Until the language barrier is broken down, however, SF and fandom will continue to be dominated by the U.S. and the English language.

[[4e, come back; all is forgiven. And bring Esperanto with you. gh]]

Irvin Koch

RA12963883; 835 Chattanooga Bank Bldg.,  
Chattanooga, Tenn. 37402

First off, the letter I sent to NFAS didn't seem to get there in time to get my name and no longer valid temporary address stopped from going into TNFF. I was levied for Viet Nam the day after I sent that address to Paulo Crawford. Nothing but first class mail sent to APO addresses is forwarded and even that frequently gets permanently lost (any mail to an APO address stands a fair chance of getting permanently lost if so much as one letter or number is wrong or unclear). Be that as it may, anyone interested in starting a fanzine with hope of agitating that fanzine into being a regular subsidized official N3F fanzine should write (airmail if you can swing it) to my permanent address from which it will be forwarded to wherever in 'Nam I end up. I will be "out" in September and if the con don't get me I will put out some sort of fanzine.

Whilst I am agitating, let me put in a plug for the Southern SF Con which will be held in Knoxville the weekend before Labor Day weekend. For more information write Janie Lamb or Rick Johnson.

Ron Smith

644 S. Court St., Medina, Ohio 44256

Ulp! I can see from your answer to my letter in TB that it appeared that I was criticizing FANCY II, when I said "they briefly mention..." I was not. What I was criticizing was the fan dictionary sent out with the N3F new-member packets. FANCY II was a great fabulous piece of work. Since the writing of the before-mentioned letter, I have sent for and received a copy of FANCYCLOPEDIA. As I see it now this is merely a move to try to fill in part of the gap while Eney tries to get a movement ready to put out FANCY III. I have never seen a copy of Speer's original FANCY but from what I had read and heard, it was primarily his work (writing, compiling) therefore he was given the bulk of the credit, just as Eney did the same and received the bulk for FANCY II. Honestly, I was unaware of Lee Hoffman's histories and the Burbee edition and would be very much interested in obtaining copies of them somehow though my funds are a bit on the limited side. I think this really spells out the problem. I have been trying very hard to search out these old fan histories and learn about the history of fandom. I think this has really helped me get involved with fandom now and I think it would be a great help to many fans as well. This is why I think it is very important that this info be provided in an easily obtainable way. The knowledge may be compiled, but it is generally unavailable. Copies of FANCY I and II are very hard to come by. Sam's compilation of 30's fandom, The Immortal Storm is very hard to find. Ditto to Lee Hoffman's and Burbee's work. I had not even run across a mention of them before, nevertheless copies.

Also, in almost a complete decade since FANCY II came out in 1959 there have been no fan histories to my knowledge. Here is tons of material to be compiled and as Eney has said it will be an endeavor of the highest crifanac. The new FANCYCLOPEDIGEST, a condensation of FANCY II is okay for the more historical aspects of fandom, and should be bought by new fans without pause, but a large amount of the more faaanish material was cut out. This I think is too bad, but I trust that it will appear in FANCY III at some future date. Anyway, in order to get a copy of FANCYCLOPEDIGEST, fans should send \$1 to Dick Eney at 6500 Fort Hunt Road, Alexandria, Va. 22307.



Also, the book I mentioned by Harry Warner: I have learned from the Baycon Program Book (which finally arrived a couple of days ago [[letter dated Jan. 6]]) that it will be entitled All Our Yesterdays (after his old column which he has revived in Quip) and will be 350 pages long. It will be a history of fandom in the forties and will be out sometime this year. A lot of people already know this but I thought I'd mention it for those who don't. When it comes out, people, buy it and make ole Harry rich. He's been such a loyal BNF, never too busy to write a great, egoboo-inspiring LoC to the ed of a two page, illegibly mimeographed crudzine. He deserves some of the long green to tide him over and help finance his voluminous fanac output.

[[Ah, yes, but in response to illegible two page crudzines I understand Harry sends an illegible two page LoC. Funny thing, I used to think of Harry as a BNF when I first entered fandom (along with a whole flock of other people) but as the years have rolled by I find I don't think of him that way. He's a fan, that's all. Prominent, yes. Intelligent, yes. Considerate, yes. But somehow I have a preconceived notion that the BNF are people I never hear from but about and Harry I hear from from time to time (what publisher hasn't?). I never get letters from (say) Ted White or Bob Tucker (see note, below) so they are still BNF (and dirty old pros). Anyway, buy the book; we're each bound to learn something! As to the volumes I mentioned: They were brought up only as examples of the kind of thing that gives historical perspective, not as histories per se. The Lee Hoffman zines (three total) each dealt with a person or topic in a fairly thorough manner such as articles about someone (Apeer) by several different people. The Burbee item was a compilation of many of Burbee's writing. gh]]

Bob Tucker

Box 506, Heyworth, Ill. 61745

George Price of Advent Publishers informed me at Christmastime that Harry Warner's fan history book had gone to the printers. Barring snags, it should be ready before Spring. I certainly hope so.

[[This is the Bob Tucker that Leibscher said you couldn't shut up!! gh]]

Seth Johnson

345 Yale Ave., Hillside, N.J. 07205

You're right, of course. [[?]] Neffers and ajay fans would have a problem if they all started sending copies to FCH. [[Oh.]] Also I imagine it would be an expense to send 24 copies of Tightbeam and TNFF every month not to even men-

tion a brochure telling something about Neffer fanac and including an application blank, etc. But it sure would spur recruiting to N3F no end if the FCH reader had some idea of what it and Neffer fanac are all about.

SHAGGY once published a terrific informative article on duplicators of all sorts and suggested some excellent methods of purchasing at lowest possible price and how to overhaul them yourself and master their operation. It sure would be wonderful if we could duplicate it in some sort of neofans guidebook.

Ron Smith seems to be really sold on Fancy. Only trouble is the vocabulary of Fancy is no longer in use. Certainly relating old fan feuds is no way to encourage neofans who all too often start seeking feuds of their own winding up driving newcomers away or scaring them off before they even join anything.

Re SPASM: It seems to me the reading public votes every time they purchase an issue of Amazing or Fantastic. After reading nothing but stale reprints for years the only one that can save Amazing is Cohen himself by purchasing new and original stories and paying sufficient royalties to get authors submitting manuscripts again.

I read just one copy of New Worlds and if that's the New Wave why I'll stick to Campbell. What entertainment there can be in an endless stream of profanity, Gutter and Scientific words for every sex perversion and act known to Kraft Ebing and toilet wall graffitti in general I do not know.

Certainly to achieve realism a novel should have some sex in it. After all sex is one of the basic drives of mankind. But it should remain as part of the plot or incidental to the story. But this stuff is merely scatology or pornography with all the entertainment and pleasure omitted. After all there are other basic drives as well as sex. Drives like hunger, desire for appreciation and recognition, paternal/filial and maternal love or whatever you care to call it.

I too avidly read Analog. Even the editorials. And outside of the "science" articles it's not too hard to enjoy. And I have no love of any kind of engineering at all unless you consider psychology as part of human engineering or shaping of fine personalities in men and women.

Three local Post Offices are out of commemorative stamps altogether. Have been for two or three weeks now at least. I just wonder if this is only in Union county N.J. or is the same thing in all U.S. Post Offices. Since so many Neffers are stamp collectors why if none of the Post Offices have them why collectors at least ought to be writing their congressmen to do something about it.

[[Up again! The Post Offices here are indeed out of commemoratives. I used to make a point of using them on my mailings, but I have to go all the way into Philly to get them now and I try to avoid that! gh]]

Gabe Eisenstein

1753 Rosemary, Highland Park, Ill. 60035

In the immortal words of Al Feldstein, GOOD LORD!

If I didn't know better (as a matter of fact, I don't know better, but I have faith) I would suspect that the last Tightbeam was put together purely to agitate the readership to levels of Psychotic-like frenzy.

They attacked Heinlein, van Vogt, Farmer, Silverberg, Zelazny, Niven, Laumer...Ellison!...2001, Daniel Keyes, Star Trek, Ellison again! Such a vindictive outpouring can hardly even be rebutted. Not that I would want to argue against it all. I haven't even seen The Touch yet, but judging from Doroschenko's comments, in light of his other remarks, I will get it at the first opportunity -- it must be great.

So what if Ellison is a misanthrope (if)? That has nothing to do with the quality of his work. He's not half as sullen as a lot of mainstream writers (Maupassant, for example). And the comment by Pournelle about the New Wave is just another of the ridiculous, half-serious (I think) remarks which keep flying around. I'm becoming convinced that it's the Old liners who are doing most of the shouting, and making the big, and incredibly stupid, distinction between New and Old. Maybe Harlan will move along when the battle is won, I don't know, but that will be when the supposedly liberal fans have accepted a wider range, not when the hallowed tradition of Asimov and Analog is ground into the dust.

I'll go along with Bill Linden on Past Master. And as long as special awards can be made up out of nowhere, how about something for Ace's new "special" series? With PM, The Ring, A Torrent of Faces, Demon Breed, and a couple other goodies, this has to have the highest average of quality of any such series or group I can think of. The worst thing I can say about these books is the abundance of praise by other authors on the covers, which I admit does get a little too much.

While we're thinking of new tv series -- and one is as impossible as the rest -- how about Conan? Only for the purpose of stirring up the sex-and-violence cats. Yeah, Conan: I can see it now, in all its blood-red living color...



ON AIR

# THE MOST FORGETTABLE CHARACTER I EVER MET

As I mentioned in my last column, the character of the "most forgettable" is one that must be fairly uninteresting.

The subject of this column is a character who is so uninteresting that he is almost completely forgotten. The character is a man who is so uninteresting that he is almost completely forgotten. The character is a man who is so uninteresting that he is almost completely forgotten.

When you think of a character, you usually think of a character who is interesting. But the character of the "most forgettable" is one that is almost completely forgotten.

When you think of a character, you usually think of a character who is interesting. But the character of the "most forgettable" is one that is almost completely forgotten.

FORGOTTEN

The End

Handwritten notes or signature on the right margin.

## ON AR

As promised last issue I will discuss some of the problems and techniques of getting artwork onto a stencil. Since most editors have a certain amount of artwork (only TB seems to have none) the problem of putting artwork on stencil is one that must be faced ultimately.

The simplest solution is an obvious one which somehow or other editors seem to miss. Get the artist to draw directly on stencil!! This technique does not necessarily mean that you must live in close proximity to the artist, though that would be a great help. Stencils can be mailed if they are fresh so that cracks will not result from the folding and postmarking. Always fold the stencil with the backing sheet on the outside for protection and if cracks still appear close them with corflu. (You remember corflu!) In any event, your artist will become used to drawing on stencil quickly; too much pressure will tear the stencil, of course, but each person will determine what "too much" is for him. The tool used should be a stylus made for cutting stencils but various substitutes can be found. An out of ink ball-point is good, though it gives a rather thick line. Actually, any pointed object rounded slightly and buffed smooth will work. But why not be a pro and buy a stylus? You will need one anyway with the lettering guides you are going to get.

When you can't get the artist to draw on stencil you will have to do it. Actually, you will have to trace it. The artwork is put under the stencil and on top of the backing sheet (i.e. between the two). Using your stylus go over each line of the drawing, transferring it to the stencil. For this type of work the artwork should be a fairly simple line drawing. There may be some line shading or some small areas which can be shaded using a shading plate but if it becomes too complex you will never quite get it onto stencil like the original.

When artwork is very tricky, detailed, or has too much shaded areas to be hand copied you can resort to electronic stencilling. This is done on a machine the dealers have. They will cut a stencil for you on it. I'm not sure of the exact details but the machine consists of a drum on which a blank stencil (of light plastic) and the artwork are placed, side by side. One side "reads" the artwork by reflecting light off the paper (I think) while the other cuts little holes in the stencil with a beam of electrons (or perhaps a small spark) just like the beam that paints the image on a TV picture tube. The result is an almost exact replica of the original on stencil. Depending on the adjustment of the machine there are ranges of density that will give the same stenciled result. Therefore, this technique

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ADVISOR

# TWORK

works not as well with gradually varying areas done in pencil or chalk when the machine is not in good adjustment. Beware! On the other hand I've had some good results with penciled artwork. Photographs can be stenciled this way too, but experience has shown that a light background/dark subject combination with good contrast works best.

There are some mechanical aids that can ease the work along and these are listed below:

**Scopes:** These are devices that consist of a piece of glass on a tilted frame with a light underneath. When the stencil (and artwork) is placed on the glass, the light makes the artwork visible and easier to trace accurately. Commercial scopes come with a variety of extras like adjustable angle, clips to hold the stencil, T-squares to line up lettering guides, adjustable height, etc. but they get rather expensive. A simple homemade scope can be made by putting a light in a drawer, box, or wastebasket and placing a piece of glass over the top.

**Shading plates:** These are pieces of clear plastic with a patterned surface. The surface is put under the stencil and is rubbed with some smooth object (styli for this purpose are made called "burnishers"). The portion of the stencil raised by the rough pattern gets the wax rubbed off it and allows the ink through. Shading plates come in a multitude of patterns. Some are shown below.

Gestetner plate #2                      #3                      #4



**Screens:** These are pieces of transparent plastic with a reverse (negative) pattern blocked out on it. Thus, when they are placed over a solid black you can only see the desired pattern showing through. The result is a black area made up of dots or diamonds or whatever which otherwise would be a hard-to-reproduce solid black. The screen is cut up and pasted over the more solid areas of artwork. This aid is used with electronic stencil cutting (and offset printing, too).

G. H. LABOWITZ

the

# C R I T I C A L C R I T I C A L

Insomniac from Make Zaharakis, 802 11th Ave. N.W., Minot, N. D. 58701, is a slim (one page, legal size) intensely personal zine. This type of zine, like Art Hayes' TTH, becomes more of a convenient way to correspond with many fans. He also plugs N3F and probably it will result in getting more members. I think I would be tempted to leave a little space to add a short personal note to my correspondents and kill two birds with one missile.

Number 15 discusses two extremely important and controversial topics: "Chicago" and "What is Science Fiction?" As to the first I have some rather confused opinions and I certainly won't slant TB editorially here, but I will not reject an ongoing discussion in the letter section. The second topic has been discussed much, but seems to be a bottomless barrel. Each change in technology offers less and less room for old science fiction stories of science with liberal theories of how things work and plausible discoveries. This is inevitable as science becomes more abstract and mathematical; much training and study is needed to understand some of the theories.

There are still many fields which leave room for speculation both technologically and with respect to their impact on society, however. And this seems to be the new underlying characteristic of science fiction, or rather that type we are coming to call "hard" science fiction. Mike quotes dk as saying:

"Science fiction is distinguished by its implicit assumption that man can change himself and his environment. This alone sets it apart from all other literary forms."

This "definition" (it is not one, really) is far from accurate. Many basic elements of science fiction are omitted, but may have been present in dk's article. However, M.Z. believes this to be the "best definition" of science fiction. There are many stories which I would call science fiction which have nothing to do with man changing himself or his environment, e.g. The Crystal World where man's environment merely changes on him. Also, dk's comment is too broad; it might just as well have been said of pioneering stories or adventure stories of other types.

If I may be so bold I will attempt to define science fiction here. First, there is an obvious separation of science fiction into two distinct categories: "hard" science fiction and fantasy. Perhaps what is needed is two definitions, then. Hard science fiction is easier to define, thus: Science fiction (hard) is

that literature in which the themes are conditioned by the presence of physical science or technology, real or plausible, explicitly stated or implicitly assumed, and the effect of the existence of that science or technology on the universe. Whew!

But, by itself this definition is incomplete. I shall now have a go at "fantasy." Fantasy is that literature in which the plots can only be carried out by a disregard for known physical science. Notice that the difference between science fiction and fantasy is one of degree measured by response to the question: "How much of the 'willing suspension of disbelief' must I, the reader, endure?" The science fiction author will reply: "None! I will either explain why things happen or we shall assume someone can." The fantasy author will reply: "Well --- let's pretend a little."

By my definitions, then, science fiction (as written by Verne, say) becomes fantasy at some point in time. However, some science fiction (A. C. Clarke's say) could well remain science fiction. And some works will baffle pigeonholers anyway, as The High Crusade; is it possible? could it happen?

A close look at my definitions will show why they must be taken together. There is a kind of default action implied: if it isn't hard science fiction it is fantasy. Such background technology as the use of a "space warp" to effect interstellar travel I am willing to allow as plausible even knowing what I know about current physical theory (which is being challenged at the present time); more correctly stated, I am unwilling to declare it impossible. This ultimately gets one to a question of basic belief such as: is a story about a pact with the devil science fiction? Does the devil really exist? etc.

Also, there is a major distinction between the author's intent in writing. If the author knowingly violates physical reality to put on a good show he is primarily interested in the particular plot, the "what is going on." When he refuses to break those known laws or attempts to make the break seem reasonable (is half a mumbo-jumbo better than none?) and works within the reality he sets up and explores the effect of that reality on his characters he is expressing more than specific events (plot), he is writing thematically.

Most works fit squarely in one category or another. A few are either. And some, that deal with people in a "normal" world, i.e. one as we know it, aren't science fiction at all. Some works are only thinly disguised westerns, mysteries, etc. transplanted to space but must be admitted, regardless of what Terry Carr says. Shoot At the Moon, a spy-murder story set on the moon (by William Temple) and A Fall of Moondust show the distinction. Clarke's story is based on space technology (and human ingenuity using known physical laws) and could not be transformed into a snow-bound bus of passengers in the Rockies without losing the theme. Shoot At the Moon on the other hand could become a Rocky mountain mining site as easily as the moon. So what?

Well, Mike, there's my answer to your question. Anybody else got any ideas?

Imagine, if you will, two fans living together and each puts out a fanzine. Imagine the competition, the drama, the fight for material! So how come Arnie Katz's Quip is all mimeo with some offset and Andrew Porter's Algol is mostly spirit duplication with some mimeo and some offset? Why? Why wouldn't they use much the same equipment? Is there really only one Apartment 3-J, 55 Pineapple St., Brooklyn, N.Y. 11201 or two? Then again, Andrew (that's really good old Andy) is living in Box 367, New York, N.Y. 10028 (Manhattan, somewhere uptown) according to his zine. And of course the zines are totally different.

If we compare the issues we notice right off that Quip is a much more desirable zine to send for. It's only 50¢. Algol, on the other hand, is 60¢. Quip is all fun and games, but Algol is more sercon. In the Fall 1968 issue of Algol we find a paper on the background of Piers Anthony's Chthon by Piers Anthony (and if you have puzzled through Chthon this guide through the puzzle is required reading), speeches by Pohl and Ashmead from the Nebula Awards banquet, an item by Anne McCaffrey explaining the process of creating the Pern series, excellent book reviews by Dick Lupoff (my old friend who doesn't write, he phones). The whole works well and some little bonuses are thrown in with some average fan art (the Vaughn Bode bacover is my favorite) and a sparkling letter col which produced the quote of the issue: "And now, back to sweetness and light." followed by Harry Warner, Jr.

Now back to the fun and games of Quip. The prime installment in number 10 is Harry Warner's reminiscence about the Cosmic Circle, the story from the 40's that fandom should keep in the back of our minds. It was an exciting time and Harry tells it straight. John Berry's "How to Publish a Focal Point" is delightful even if he did run out of steam after shading only the first two letters of the title. Some fanzine reviews and a short letter col finish Quip off.

I might just mention Creath Thorne's comment that he is surprised that various fannish projects are springing up all around us. Why? We are obviously building another resurgence of activity as in the 50's and this time stf is on a broader base (can you see the cons of a few years from now with 2000 attendees?) so we can expect it to continue.

Such is your choice: fun and games + a candy bar = sercon reading. Or send the boys the full \$1.10 and starve like a real fan.

Speaking of real fen here comes Linda Eyster (Apt. 103, 4921 Forbes Ave., Pittsburgh, Pa. 15213) and Granfalloon (50¢). It is interesting to note the growth of intelligent fen in fandom and to see the development of new groups. An aside: the various localities develop differently and different groups of fen form the "cliques" you hear so much about. Actually, these groups are simply different, flavored by the type of person in the group. Generally, you will not find the same names in different groups. It requires an extremely broad individual to participate in several, e.g. Harry Warner. West Coast fandom, Mid-west fandom, N.Y. fandom, etc. are different (although I'm not sure I go along with the theory that the difference is that East Coast fans are an indoor crowd and West Coast fans are an outdoor crowd). The fun of fandom is sampling the groups and finding people you mesh with. Then join the group. If that makes them cliques, so be it.

Anyway, Gf has come along nicely and a group of Pittsburgh fen with it. Being a DOM I feel I should get to know all of you much better, but judging from Dale Steranka's comments you are women of steel! No matter, I shall bring my bottled blowtorch. Of the issue #5 the outstanding feature is the letter col. The letters and replies are fun, but too short. Leave out drek like "Declaration of Rights with Grievences" (by Jesus Cumming, no less) and expand the letter col. And as for your punning on the word "con," (con-tent, YUcon, etc.) I leave it to your fertile imaginations what con-fusion means.

In short, the group this zine represents is the College Crowd. Immature students need not apply and old foggies, the same. However, if you are young or young at heart Gf will provide some reading pleasure.

Oh yes, watch out for the WPSFA's regional con PgHLANGE, in Pittsburgh, June 6,7,8; write to Peter Hays, 1421 Wightman, Pittsburgh, Pa. 15217.

If you still read stf you will be interested in Pegasus from Joanne Burger, 55 Blue Bonnet Ct., Lake Jackson, Texas, 77566. Joanne, (who, I believe, is some sort of technical librarian: was it chemical?) has made this a very "book-ish" zine. For one thing there are the indices of stf books published each month; number 3 covered Sept. 1968-April 1969. G.M. Carr is back with an article on G. Heyer's Whodunnits and Lisa Tuttle discusses Edward Eager's juvenile fantasy works. For those of us with children and those who have children to buy for this kind of article is a boon. I have tried to expose my daughter to fantasy and science fiction but after Lewis Carroll, L. Frank Baum, and the Walt Disney stuff (Mary Poppins, cartoons, etc.) what is there? I did read her some of I, Robot and she liked it, but even Ike's stuff is for adults.

Other items of interest involve the production of newspaper comic strips and a Deep South Con report. The usual reviews of zines and a letter col finish the ish. Except! the cover on #3 (by Delap) is the best of his work I've seen; I really liked it. Did you draw on master, Richard, or did you use infrared made masters, Joanne?

Another aside: the zine reviews include a mention of Imagination. If anyone out there has issues 1 and 2 I would appreciate them very much, even if as a loan to be Xeroxed. Please?

## The Last Word

Sorry about dropping the red names...ran out of stencils again...Sorry about various typos...got a little rushed at the end of the month...We also heard from Harald Fischer (two copies of impressionen, a German con bid item for 1970...also thanks to Jerry Lapidus for a copy of "The Legal Rules"... the new rules of the World Science Fiction Society concerning the worldcon... a dime or two 6¢ stamps will get you a copy...several items from Art Hayes... and so on...see you next month...ghi

